

LOCUS 95 is written, edited, produced and proofed by Charlie & Dena Brown (2078 Anthony Ave., Bronx NY 10457). LOCUS is a weekly/bi-weekly newsletter which covers the science fiction field as thoroughly as possible. Computerized mailing labels and subscription lists are produced by Brian Burley and Ricky Kagan. Collating help last issue was furnished by Mario Bosnyak, Eddie Jones, Vincent and Roseanne DiFate, Jerry Kaufman, Norman Hochberg, and Jon Singer. LOCUS 94 was produced under very adverse conditions. Mario Bosnyak and Eddie Jones who were both staying here decided to film the creation of LOCUS for posterity. We survived the clicking cameras and blinding flashes through writing, typing, printing and collating with no more trouble than carrying an 80 pound dog on your back, but the actual mailing was too much. I carried the entire issue to the staging area of the main post office and gave it to an employee who put it on a cart and started away before being stopped by Mario and Eddie. I had done it too fast for them and had to haul the box back to the car and start over. Such is the

price of fame. Subscriptions to LOCUS are 12/\$3.00, 26/\$6.00 in North America (Canadians please use US funds); 10/\$3.50, 26/\$8.00 in Europe (airmail); and 10/\$3.50, 26/\$8.00 in Australia and Asia (airmail). Please renew at least three issues in advance to insure continuous copies. The number after your name is the number of your last issue. Our agents are: *Australia* - Bruce Gillespie, GPO Box 5195AA, Melbourne, Victoria 3001; *Belgium* - Michel Feron, Grand-Place 7, B-4280 Hannut; *Germany* - Gerd Hallenberger, D-3550 Marburg (Lahn), Alter Kirchhainer Weg 52, W. Germany; *Italy* - Gian Paolo Cossato, Cannaregio 3825, Calle Fontana, 30121 Venezia; *Sweden* - Per Insulander, Midsommarvagen 33, S-126 35 Hagersten; *United Kingdom* - Malcom Edwards, 28 Kinch Grove, Wembley, Middx HA9 9TF. LOCUS is also available free to publishers who furnish advance book information and review copies, people who furnish news, and artists who furnish accepted artwork. If you write for information please include a stamped self-addressed envelope. Advertising rates in LOCUS are: flier (8 1/2x11, 1200 copies) is \$15, ready stencil is \$12.50, display copy suitable for electrostenciling is \$15 per page, \$9 per half page, \$5 per quarter page. Display copy requiring offset reproduction is \$25 per page. Contents copyright (c) 1971 by Charles & Dena Brown.

***** September 11, 1971 *****
 1600 ATTEND NOREASCON
 NIVEN WINS NOVEL HUGO; LOCUS WINS FANZINE HUGO; LEIBER, STURGEON, F&SF, DILLONS, GEIS AND AUSTIN ALSO WIN. IT'S TORONTO IN '73

The Noreascon drew approximately 2100 members and over 1600 attendees making it the largest SF convention ever held. (Final figures will follow.) It was also one of the smoothest run and most successful of conventions and the hotel received a standing ovation at the banquet - a first, I think. The committee did an enormous amount of work, anticipated most problems before they happened and, in general, produced the most professionally run con ever held. Some people complained that things ran too smoothly and there was no adversity to unite fandom. Personally, I'd rather have a well-run convention.

HUGOS: Isaac Asimov presented the awards in his normal bantering style. Where two people won an award, two Hugos were presented - a fine idea which I hope future cons will follow. Another fine idea was to present scrolls to second and third place winners. After all, placing second in Hugo competition is still a considerable achievement. Here are the results:

NOVEL - 694 votes

RINGWORLD by Larry Niven - accepted by Larry Niven

2nd - TAU ZERO by Poul Anderson

3rd - TOWER OF GLASS by Robert Silverberg

NOVELLA - 658 votes

"ILL MET IN LANKHMAR" by Fritz Leiber - accepted by Ed Ferman
2nd - "The Thing in the Stone" by Clifford Simak
3rd - "The Region Between" by Harlan Ellison

SHORT STORY - 658 votes

"SLOW SCULPTURE" by Ted Sturgeon - accepted by George Clayton Johnson
2nd - "Continued on Next Rock" by R.A. Lafferty
3rd - "Jean Dupres" by Gordon R. Dickson

DRAMATIC PRESENTATION - 615 votes
NO AWARD

PROFESSIONAL ARTIST - 685 votes

LEO & DIANE DILLON (two Hugos given) - accepted by Terry Carr
2nd - Frank Kelly Freas
3rd - Jack Gaughan

PROFESSIONAL MAGAZINE - 694 votes

F & SF - accepted by Ed Ferman
2nd - Analog
3rd - Amazing

FANZINE - 631 votes

LOCUS edited by Charles & Dena Brown (two Hugos given)
accepted by Charles & Dena Brown
2nd - SF Review - edited by Richard Geis
3rd - Energumen - edited by Michael & Susan
Glicksohn

FAN ARTIST - 627 votes

ALICIA AUSTIN - accepted by Alicia Austin
2nd - Tim Kirk
3rd - Bill Rotlser



I think they made a mistake in the Hugo design this year.

FAN WRITER - 567 votes

RICHARD GEIS - accepted by Bruce Pelz

2nd - Terry Carr

3rd - Ted Pauls

Comments: For the first time, all the fiction awards for both the Nebula and the Hugo were the same. No second and third places were announced in the Dramatic Presentation category - after all, placing second to "no award" is not the same as placing second to a more popular item. The fan writer was a surprise, but not an unpleasant one. As for our own award, Dena and I spent most of the banquet alternating between being positive we won and positive we lost. We were pretty well out of it by the time our win was announced and I hope I made the right noises when I accepted it. In case I didn't, thanks to all who have helped us and thanks to all who voted for us.

THE BANQUET: For some reason, the balcony wasn't closed off during the actual meal and the 600 or so diners were surrounded by hundreds of poor starving fans. We debated throwing rolls to the hungry horde but, in the end, ate them instead. (the rolls, that is.) The bar was open throughout the banquet which helped to make the food more palatable. We were a bit too nervous to concentrate on the food, but I noticed that the scrod, unlike everything else, was quite good. Water and coffee were, for a change, left on the table after dinner.

Bob Silverberg was MC and was humorous and witty enough to keep everybody awake. No mean feat since the airconditioning had conked out. He introduced the people at the head table, read a list of other committee people, and made the requisite joke about Harlan, Conations, and Clarion. He then introduced Lester del Rey.

Lester gave a eulogy for John W. Campbell and presented the First Fandom Award, which Campbell had won, to Campbell's daughter who said a few words of thanks. The John W. Campbell Memorial Fund for scientific research was announced. More information on it will follow. (There is also a movement afoot to honor Campbell with a postage stamp. More details also to follow.)

Mario Bosnyak said a few short words of appreciation and plugged TAFF.

Bob Shaw also said a few short words of appreciation.

The Pat Terry award for humor in science fiction was given to Ron Goulart's AFTER THINGS FELL APART. It was accepted by Terry Carr.

The Big Heart award was presented to Dr. C. L. Barratt. Lou Tabakow accepted.

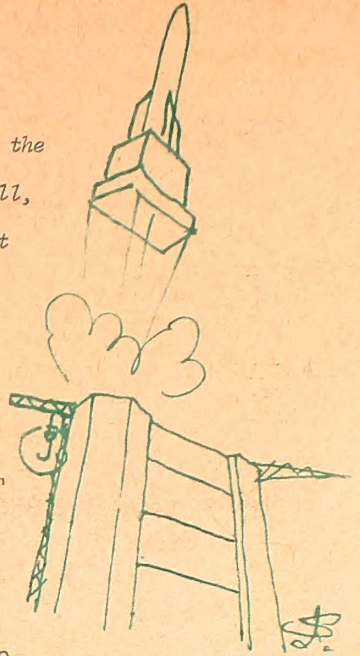
The Abbie Hoffman award for social relevance was cancelled by popular demand.

Fan Guest of Honor Harry Warner pleaded for the fans to do something about the dying U.S. space program. He recommended a letter campaign similar to the "Save Star Trek" one, or anything else that would help. It's frightening but true that we may wake up one morning to find that the exploration of the universe has been cancelled due to lack of interest. I made the same plea in Locus 74 and got no response whatever. Perhaps Harry will do better.

Guest of Honor Clifford Simak gave a short serious speech in praise of science fiction. He said a few simple words that he felt needed saying on the value of SF and the value of innovation. It was very well received.

The banquet was short, as were the speeches. It ended with Bob Silverberg and Isaac Asimov presenting plaques to each other.

BIDDING SESSION: Toronto, the only survivor in the bidding for the 1973 convention, won by acclamation. The convention will be called Torcon 2 and will be held Sept. 1, 2, and 3, 1973 at the Royal York Hotel in Toronto. Robert Bloch will be Guest



of Honor and Bill Rotsler will be Fan Guest of Honor. Membership, until December 1972, has been set at \$3.00 supporting and \$5.00 attending. Send the checks, money orders, etc. to Torcon 2, Box 4, Station K, Toronto 12, Ontario, Canada.

HUCKSTERS ROOM: About 70 table of items for sale were set up in three rooms. Prices seemed fair and business was brisk. Don Lundry could be commended for the smooth operation. The place seemed equally divided between SF and comic dealers with some more specialists. There was a security guard at the door at all times checking Noreascon badges. He even turned away the assistant manager because he didn't have a badge. Really marvelous security.

SPECIAL ART SHOWS: In addition to the regular art show, several artists had special shows. Richard Powers displayed about a hundred paintings and also did a special Noreascon poster. Jeff Jones, B.B. Sams, and Vaughn Bode also exhibited and sold artwork.

THE ART SHOW: Every year, the art show gets bigger and better. This year was no exception. After 4 or 5 visits I still hadn't seen everything there. It would be impossible to cite all the excellent artwork and artists so I won't even try. The show was ably run by Bjo Trimble with lots of help from others. The security was very tight. I watched Clifford Simak and Bob Silverberg both get stopped because they had no Noreascon badges. The art show has become one of the high points of any large convention. Fortunately or unfortunately, it's no longer the amateur show it started out to be. Most of the work is by professionals or people who should be professional. The voice bidding was broken down into two sections this year and was still too unweildy. A further breakdown by time is needed. Whatever you do, don't miss a convention art show!

Eddie: Is that painting Gaughan? Mario: Nein, ist schon hier!

ART SHOW JUDGING

Judges: Jack Gaughan, Peggy Kennedy, Dr. Wm. Broxon, Karel Thole, and John Schoenherr

(first prize only awarded)

SF Illustration: Vincent Di-Fate - "A Little Edge"

Fantasy - Cathy Hill - "Hercules and the Centaur"

Astronomical - Jacque Wyrns - "Expl. 44000"

Heroic Fantasy - Alicia Austin - "Age of Dreams"

Cartoon - Tim Kirk - "Her Ladyship"

Children's Illo - B.B.

Sams - "Terror Forest"

Graphic Application -

Sandra Miesel - "Heavenly Dragon"

Open award - Don Simpson - "The Reaper"

Judge's Choice - Peggy

Kennedy to Tim Kirk's

"My Precious"

John Schoenherr to

David Lynch's "Bronze

Dinosaur"

Karel Thole to Cathy

Hill's "Maid of the Sea"

Jack Gaughan to Tim

Kirk's "My Precious"



Dr. William Broxon to Wendy Fletcher's "Encounter of Troos"

Special Award - to Karel Thole for Excellence and Imagination - awarded by the other four judges.

Popular Vote - (1) Tim Kirk (2) Karel Thole

Clifford Simak Exhibit (judged by Clifford Simak, Shelley Simak, and R.S. Simak) -

1st - A.E. Trembley - "House from Way Station"

2nd - Tim Kirk - "O'Toole and the Trolls

3rd - Eddie Jones - cover from CITY

THE MASQUERADE: There were only about 70 costumes at the Masquerade this year - a far come-down from the 200+ at Baycon and other recent worldcons. This is the one item where the committee's planning fell down. The two room idea with prejudging did not work very well. Although there were a few fine costumes, the whole item did not come up to those at past conventions. During the final judging, Bob Pavlat was inducted into the Noble Order of St. Fantasy. Judges were Pat Kennedy, Joanne Wood, Bob Briney, Kelly Freas, and Katherine Kurtz. They were dressed in black gowns and wigs which added a fine touch to the program. Here are the winners:

Best of Show - "Demon and Pets, Cockatrice and Salamander" - John, Joni, & Debbie Stopa

Judges' Choice - Outstanding Robot - Bill Cork

Most Beautiful (male) - "Wizard of the Flame" - Lin Carter

Most Beautiful (female) - "Isis, Red Witch of Loggia" - Robin Shuster

Most Beautiful (group) - (tie) "Poseidon & Friend - Ron Bounds and Astrid Anderson and
"Elric of Melniboné and Lady Zoro Zinia" - Richard Tinni and
Wendy Fletcher

Best Use of Costume - "Deep One, Priest of the Esoteric Order of Dagon, and Sacrifice" -
David & Tracy Lynch

Best Interpretation of Character - "Emperor Ming the Merciless" - Cortlandt B. Hull

Best Presentation (individual) - "Maleficent" - Ann Layman Chancellor

Best Presentation (group) - "The Banana" (from Sesame Street) - Eddie Farrell, Mike Dobson,
Jerry Lapidus, Mike Wood

Most Authentic - winner - "Miss Thompson, the Mad Woman Who Thinks She's Queen Elizabeth I
(from "The Queen's Own FBI") - Noel Carter

runner-up - "The Highborn Afaun" (from Jan. '69 Analog cover by Kelly Freas
for "Wolfling") - Ann E. Cass

Best Alien - "Illilya, the Iften Girl" (from JUDGEMENT ON JANUS by Andre Norton) - Priscilla
Stiles

Best Costume - "Wereweriders Wedding" (from YEAR OF THE UNICORN) - Ted & Carrie Peak

Most Humorous - "Wonderworking Rabbi" - Joe Ross

Most Popular - "Demon & Pets, Cockatrice and Salamander" - John, Joni, & Debbie Stopa

Junior Division:

Most Beautiful - "Prince Xingu and Saralinda" (from THE THIRTEEN CLOCKS) - Katwen & Lora

Best Presentation - "Young Tarzan of the Apes" - Mathew Saha Trimble

Best Interpretation - "Lakia" (from Virgil Finlay illo to "The Moon, Pool") - Heidi Saha

Best Fantasy Costume - "Frodo, the Hobbit" - Douglas Takacs

Best Sword & Sorcery - "Kothar the Barbarian as a Boy" - David Takacs

REGISTRATION: Despite the high price (\$10.00), nearly 400 people joined the convention at the door. Registration was well run and never crowded, thanks to the idea of putting Banquet sales, future worldcon sales, and freebees off in another area entirely. Forry Ackerman created a problem by running a plug for the con in Famous Monsters after the mail cut off date. The plug did not give all the details and gave the impression that the convention was for monster fans and that Forry was a principal in it. The committee and hotel were deluged with letters and calls wanting to know if Bela Lugosi ("only at night" was the answer) and Vincent Price would be there. The committee is still cursing Forry. Mail and registration is still coming in, even though the convention is over. ("When did you join Noreascon?" - "1972!")

AUCTION: The auction started off slowly on Friday but picked up and became very successful later on. An enormous amount of work by Gaughan, Freas, and Schoenherr was sold and the

convention, as well as the artists, did pretty well. Jack Chalker proved to be an excellent auctioneer while Ed Wood proved he needed a hearing aid. Better display of auction material and a better timetable on selling major items is needed.

FILMS: The film program was excellent and extremely well run, except for one thing. No times were posted for when features would start and several films were not shown at all. (I assume they couldn't be gotten, but nobody announced it). A more precise timing would have been appreciated. Samuel Delany's film "The Orchid" was very poorly received and, I understand, the print of 2001 was rather poor. Thanks mainly to the all day and all night movies, the convention and parties never seemed crowded. A film program has become a must at a major convention.

TAFF: A TAFF meeting was held at Noreascon with some surprising results. The consensus was against a trip in 1972 because of financial problems and lack of a proper interval to keep people from getting too plase about it. The next TAFF race therefore will be to send an American to the 1973 Eastercon. A more leisurely race is planned with nominations closing in May 1972 and balloting closing in Nov. 1972 so that a winner has 4 months to plan his trip (and find a cheap flight). A plan to organize TAFF and set up a permanent committee was fortunately beaten back.

THE BUSINESS MEETING: As usual, I did not attend the business meeting and the following report was written by Elliot Shorter. There seems to be a group of people determined to alienate as much of fandom as possible by pushing through such things as NASFiC and incredibly complex changes to a set of guidelines which are mostly traditions. Since nothing in the rules is really binding, future conventions will either rescind them or ignore them.

George Scithers, Chairman; Elliot K. Shorter, Parliamentarian; Tony Lewis, Con Chairman; Stu Brownstein, Operations. George asked for permission to group motions on related subjects: granted. He then described all the motions to the audience. First item was the tabled motions. The one from St. LouisCon on mail ballots by Bruce Pelz and Chuck Crayne was passed. The exact wording was to be left up to E.K. Shorter since the motion modified section 3.06. I have reworded it as follows: *3.06 Voting for sites of World Science Fiction Conventions shall be limited to members of the current convention who have also paid at least \$2 towards the dues of the convention to be voted upon. Eligible members may vote either by attending the site selection business meeting, or by mail. The Committee in charge of the convention at which the site is to be chosen shall be responsible for the mechanics of the mail balloting and they shall be guided in their responsibility by the mechanisms of the various professional societies which regularly hold balloting by mail.* The other tabled motion, from Heicon, was Irwin Strauss' proposal (I call it the 54°40' or fight proposal) to accurately define the rotation zones. Defeated. To understand it required a map.

George's first category was Hugo Rules. He suggested a committee to study Hugo Rules. Bruce Pelz, chairman; Len Moffatt (fan) member, the del Reys (editor) members, with Larry Niven (author) and Jack Gaughan (artist) to be specifically invited to membership. The suggestion was accepted. However, when George suggested that Alex Eisenstein's Hugo motions be referred to the committee, that one was rejected. The committee will hold meetings at conventions across the country and report to LACon.

Alex's first motion was to change the Hugo to an English language award. Defeated. His next was to split the artist award such that no one could ever again win the fan and the pro artist Hugo in the same year. Passed. *Resolved: That the graphic artist categories of the Science Fiction Achievement Award (or "Hugo") be clarified by redefining them as follows: (1) Article 2.06 -- Best Professional artist: "An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year." (2) Article 2.10 -- Best Fan Artist: "An artist or cartoonist whose work has appeared, during the previous calendar year, in magazines of the type defined under Article 2.08. Anyone whose name appears on the final ballot for a given year under the professional artist category will not be eligible for the fan artist award for that year."* Joe Ross and Paul Galvin moved to expand the Drama Hugo to include all media. Passed.



Moved: to amend Rule 2.05 of the World Science Fiction Society to read as follows:

2.05 BEST DRAMATIC PRESENTATION: Any production in any medium of dramatized science fiction or fantasy, which has been publicly presented in its present form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the entire series as a whole is not eligible.

SFWA then presented a petition

asking the con to reinstate the novelette Hugo. The con declined almost unanimously, there were a few abstentions.

The next grouping concerned minor changes to the WSFS Rules. "Foregoing" was removed from 4.01 so that 4.03 would make sense. (Alex Eisenstein) 4.02 was amended such that (1) current practice would be codified and (2) it would not be as easy to rescind motions passed the previous convention. 4.02 - Any proposal to amend the rules of the Society shall require for passage only a majority of all the votes cast on the question, except that a proposal to rescind any such action of the immediately previous business session shall require for passage three-quarters of the votes cast. (Renumber present paragraph 4.02 as 4.03 and present 4.03 as 4.04.)

3.03 was amended by removing the redundant line "All bids must be placed two years in advance". The line appears correctly in 3.01. (Joe Ross)

Joe Ross withdrew his motion to require bid notification to the con 4 months in advance because with mail balloting, it is no longer certain how much lead time is necessary to minimize the expense of running the balloting.

Then, sigh, the last item NASFiC reared its ugly head again. Ostensibly the reason is hotel problems. Anyway, the motion passed. I voted against it. Text follows: Moved to amend the World SFS Rules by adding the following Rules: 3.08 (a) Whenever the Society, meeting in North America, chooses a site outside North America for the coming Worldcon, it shall, at the same meeting, select a site for a separate North American Science Fiction Convention (NASFiC) to be held in the same year. (b) Bidding for the NASFiC shall be open to North American sites defeated in the Worldcon voting, as well as to any other site eligible under the rotation system. (c) Except as otherwise provided, the rules governing the rotation system, voting, and bidding on the Worldcon apply to the choice of site for the NASFiC. The meeting may be recessed in order to permit compliance with Rule 3.06.

3.09 When the Worldcon is held outside North America, if one or more bids for the coming Worldcon are entered for sites outside North America, (a) The Worldcon shall choose among such sites and a site in North America to be chosen by the NASFiC. (b) The NASFiC for that year shall choose a site for the NASFiC two years later in accordance with the rules governing the rotation system, voting, and bidding on the Worldcon. (c) If the Worldcon chooses a site in North America, the coming Worldcon shall be held at the site chosen as the site of the NASFiC for that year. /s/ Tom Whitmore and Bruce Pelz.

A motion was made that when a NASFiC and Worldcon were held in the same year they should be at least 1 1/2 months apart. This was defeated.

The last item of business was the ratification of all business conducted at Heicon as called for by that business meeting. This was done and the meeting was adjourned until next year.

THE FORMAL PROGRAM: As usual, we didn't attend very much of the formal program so can only furnish second hand info and opinions. The program was pretty much as listed a couple of issues ago with a few minor switches in time. The formal debate and the dialog between Asimov and Simak were the best attended items. The serious science items proved to be more interesting than the SF items - especially to writers themselves. After all, here were

ready made ideas and knowledge for their stories. The program items actually started on time in most cases - another convention first. Several program addicts complained that there wasn't enough program for a Worldcon, but I wouldn't know. I very rarely attend items, not because I don't want to, but because there are just too many people I want to see and talk to.

PARTIES AND SUCH: The parties we attended all were very good and more important, the type in which you could talk to people instead of shouting across a crowded room. Apologies to those who invited us but to whose get-togethers we didn't show up. There were just too many, and in one way, a pool-side room was a disadvantage. There were so many people to talk to around the pool, we sometimes didn't get to where we were going for several hours. Skinny dipping was popular late at night and we managed to see more of some people than we planned to. The hotel only complained on Saturday night when things got a little too noisy.

DEEPSOUTHCON 9: The Ninth Deep South Conference was held Aug. 26-29 at the Monteleone Hotel in the French Quarter of New Orleans. Attendance was approximately 110 with a score or so the attendees exhausting themselves in typical fan fashion despite the prospects of the next weekend in Boston.

Guest of Honor Poul Anderson with Karen and Astrid visited from Thursday to Tuesday and gamely stayed with the long, long parties. Karen and Poul conducted an ill-attended Friday morning panel with local pro Dan Galouye; Karen lectured an interested audience on Saturday morning on the Current Middle Ages and all three provided appropriate entertainment (poetry, song, and dance) for the rest periods during the sword bouts between Hank Reinhardt and Craig Shukas. They likewise braved (but apparently enjoyed) the unofficial events such as outings to overcrowded restaurants, a play, an experience with crayfish bisque, and breakfast at Brennan's.

Fan GoH Fred Patten provided a stimulating center for debate with his speech Friday afternoon on the future of the worldcons, NASFiC, etc. The movie program featured Star Trek, Dr. Suess, Allakazam and Metropolis among others. The medievalists displayed a large array of authentic and homemade weapons and paraphernalia and won the support of the Andersons in their efforts to reorganize the South in the S.C.A.'s domain.

Rick Norwood and Jim Guidry ran a good con with support from an active and diversified local fan organization, NOSFA, which rallied behind its active new president, Mary Frolich, to produce an issue of Nolazine, the club's literary outlet. Other highlights included strong presentations in the art show by the excellent local artists Dany Frolich, Stan Taylor, and James Williams among others; an obliging and well-appointed hotel; Fred Patten's strong move from a tardy arrival to win the trivia contest. The huckster room and art auction seemed a little less prosperous than expected doubtless due to the number of fans concerned about the Boston budget. Next year's Deep South Con will be held in Atlanta. (*Meade Frierson III*)

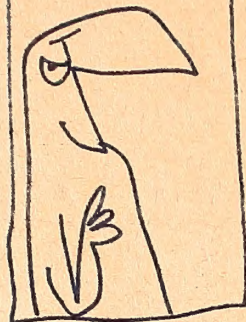
NEW MEXICON III: (Bubonicon), held in Albuquerque on August 27 and 28 drew about 30 attendees from New Mexico, Texas, Colorado, Arizona and even, egad! California. Surprise attendee was Australian Peter Darling who dropped in enroute to Noreascon.

The atmosphere was relaxed and informal and programming was minimal consisting mostly of some short films and a short talk by Dr. Patricia Smith of the University of New Mexico.

The hotel maintained tradition by getting things all messed up but the management was properly apologetic and we ended up with a better deal than we had to begin with and, yes, the con committee is smiling - we broke even. (*Roy Tackett*)

CONVENTIONS: Minicon 5 will behheld October 15-17, 1971 at the Andrews Hotel in Minneapolis. Registration is \$2.00 in advance, \$3.00 at the door. Write: Louis Fallert, 1036 Front St., St. Paul MN 55103. Make checks payable to Minicon 5.// L.A.Con Progress Report 2 is out. Registration at press time was 351. Membership until August 1, 1972 is \$8.00 attending, \$6.00 supporting. After that and at the door it will be \$10.00. Write L.A.Con, P.O. Box 1, Santa Monica CA 90406.

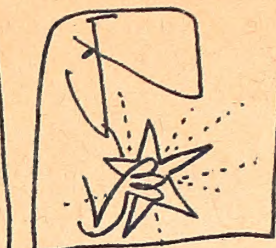
ONCE FANDOM
WAS A SMALL
PLACE



YOU KNEW EVERYONE
AND THEN KNEW
YOU



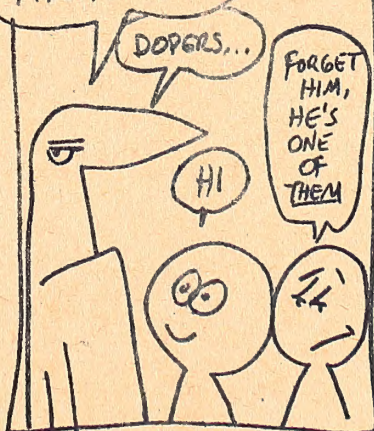
IT WAS FULL
OF CLIQUES
AND CLICHES,
INSIDE JOKES
AND A SENSE
OF SPECIALNESS



YOU KNEW YOU
WERE SPECIAL
AND THEY'D
FIND OUT IN
TIME



BUT THEN CAME
SPUTNIK AND
SUDDENLY THEY
WERE FANS...
MONSTER FANS,
COMIX FANS...
FAN FANS...



SUDDENLY FANDOM
WASN'T FANDOM
ANY MORE...



rotator

GEORGE R. HEAP DIES

George R. Heap, a well-known fan and convention attendee, died of an apparent heart attack on August 28 at his Rochester home. He was 42 years old. He was buried in Philadelphia the following week. George had been active in the Philadelphia S.F. Society for over twenty years and had edited the club bulletin before moving to Rochester where he worked for Xerox as a computer programmer. He started Amra and the Hyborian Legion in 1956 - two things which helped cause the current revival in Sword and Sorcery, especially in the writings of Robert E. Howard. At conventions, George was famous for his filk songs (he wrote, among others, "High Fly the Nazgul"). He was the only singer who could do "Young Man Mulligan" in its entirety (he wrote a good portion of that, too!), and was always welcome at parties. Most of his activity for the past few years was centered in the Cult - an apa limited to 13 people. He was OA of that organization. He and his family had just returned from a month's vacation in California. He is survived by his wife, Sharon, a daughter, his mother, and a sister.

ART CREDITS: P.1-Tim Kirk, P.2-ATom.(left), Tim Kirk (right), P.3-John Schoenherr (top), Jack Gaughan (bottom), P.4-Tim Kirk, P.7-Jack Gaughan, P.9-Bill Rotlser, P.10-ATom.

LOCUS 95 (9/11/71)
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FIRST CLASS